

Sixteenth-Century Art in Northern Europe and the Iberian Peninsula



22-1 • Albrecht Dürer **SELF-PORTRAIT**

1500. Signed "Albrecht Dürer of Nuremberg...age 28." Oil on wood panel, 26 1/4" x 19 1/4" (66.3 x 49 cm). Alte Pinakothek, Munich.

Read the document related to Albrecht Dürer on myartslab.com

Sixteenth-Century Art in Northern Europe and the Iberian Peninsula

This striking image (FIG. 22-1), dated 1500, seems to depict a blessing Christ, meant to rivet our attention and focus our devotion. But an inscription to the right of the iconic visage identifies this as a **SELF-PORTRAIT** of Albrecht Dürer, painted when he was 28 years old. We are already familiar with the practice of artists painting their own image. Self-portraits appear with some frequency during the Middle Ages (see FIGS. 16-34, 17-23); they truly blossom during the Renaissance (see FIGS. 19-12, 21-34). But this image is still peculiar, marked by an artistic hubris that may embarrass us. The picture becomes less puzzling, however, seen in context.

Dürer strikes an odd pose for a self-portrait—frontal and hieratic, intentionally recalling iconic images of Christ as *Salvator Mundi* (Savior of the World) that were very popular in northern Europe. Dürer even alters the natural color of his own hair to align the image more closely with contemporary notions of Christ's physical appearance. But there is no reason to see this as blasphemous. Since a principal component of contemporary Christian devotion was the attempt to imitate Christ in the believer's own life, Dürer could be visualizing a popular spiritual practice. He could also be literalizing the biblical statement that humans are created in the image of God. But he is also claiming that artists are learned and creative geniuses—perhaps God-like—not laboring crafts-

makers. He wrote, “The more we know, the more we resemble the likeness of Christ who truly knows all things” (Snyder, p. 314).

Dürer had traveled to Italy in 1494–1495, where he encountered a new conception of artists as noble intellectuals, participants in humanistic discourse, purveyors of ideas as well as pictures. In 1498, back in Nuremberg, he published a woodcut series on the Apocalypse (see FIG. 22-7) that brought him a kind of international notice that was new to the German art world. He certainly had reason to feel pride. This stable, triangular composition—so consistent with High Renaissance norms of harmony and balance—could reflect Dürer’s Italian adventure. But at its core, this picture fits into a long-standing northern European interest in the meticulous description of surface texture—the soft sheen of human flesh, the reflective wetness of eyes, the matte softness of cloth, and the tactile quality of hair, emphasized here by the way Dürer’s hand fingers the fur collar of his outfit, encouraging viewers also to feel it as they see it. Ultimately what is showcased here are Dürer’s awesome artistic gifts of hand as much as his intellectual gifts of mind, two aspects perhaps emblemized by the brightly illuminated body parts that align on a vertical axis to dominate this arresting self-portrait.

LEARN ABOUT IT

22.1 Recognize characteristic aspects of earlier Northern Renaissance style that continue into the work of sixteenth-century artists and evaluate the impact of new ideas coming from Italy.

22.2 Assess the relationship between the religious conflicts in northern Europe and the growing interest in new secular subjects in works of art as well as the focus on new themes in sacred art.

22.3 Investigate the broadening of regional interaction in the art of European courts as artists traveled across Europe to work for wealthy patrons and study with acclaimed masters.

22.4 Explore the continuing interest among northern European artists and patrons in the virtuosity of works in media such as wood and gold.



MAP 22-1 • WESTERN EUROPE DURING THE REFORMATION, C. 1560

Sixteenth-century Europe remained largely Roman Catholic, except in Switzerland and the far north, where the impact of the Protestant Reformation was strongest.

THE REFORMATION AND THE ARTS

In spite of the dissident movements and heresies that had challenged the Roman Catholic Church through the centuries, its authority and that of the pope always prevailed—until the sixteenth century (MAP 22-1). Then, against a backdrop of broad dissatisfaction with financial abuses and decadent lifestyles among the clergy, religious reformers from within the Church itself challenged first its practices and then its beliefs.

Two of the most important reformers in the early sixteenth century were themselves Catholic priests and trained theologians: Desiderius Erasmus (1466–1536) of Rotterdam in Holland, who worked to reform the Roman Catholic Church from within, and Martin Luther (1483–1546) in Germany, who eventually broke with it. Indeed, many locate the beginning of the Reformation in 1517, when Luther issued his “95 Theses” calling for Church

reform. Among Luther’s concerns were the practice of selling indulgences (guarantees of relief from the punishment required after death for forgiven sins) and the excessive veneration of saints and their relics, which he considered superstitious. Luther and others emphasized individual faith and regarded the Bible as the ultimate religious authority. As they challenged the pope’s supremacy, it became clear that the Protestants had to break away from Rome. The Roman Catholic Church condemned Luther in 1521.

Increased literacy and the widespread use of the printing press aided the reformers and allowed scholars throughout Europe to enter the religious debate. In Germany, the wide circulation of Luther’s writings—especially his German translation of the Bible and his works maintaining that salvation comes through faith alone—eventually led to the establishment of the Protestant (Lutheran) Church there. In Switzerland, John Calvin (1509–1564) led an even more austere Protestant revolt; and in England, King Henry VIII (r. 1509–1547) broke with Rome in 1534, for

reasons of his own. By the end of the sixteenth century, Protestantism in some form prevailed throughout northern Europe.

Leading the Catholic cause was Holy Roman Emperor Charles V. Europe was racked by religious war from 1546 to 1555 as Charles battled Protestant forces in Germany, until a meeting of the provincial legislature of Augsburg in 1555 determined that the emperor must accommodate the Protestant Reformation in his lands. By the terms of the peace, local rulers could select the religion of their subjects—Catholic or Protestant. Tired of the strain of government and prematurely aged, Charles abdicated in 1556 and retired to a monastery in Spain, where he died in 1558. His son Philip II inherited Habsburg Spain and the Spanish colonies, while his brother Ferdinand led the Austrian branch of the dynasty.

The years of political and religious strife had a grave impact on artists and art. Some artists found their careers at an end because of their reformist religious sympathies. Then, as Protestantism gained ascendancy, it was Catholic artists who had to leave their homes to seek patronage abroad. There was also widespread destruction of religious art. In some places, Protestant zealots smashed sculpture and stained-glass windows and destroyed or whitewashed religious paintings to rid churches of what they considered idols—though Luther himself never directly supported iconoclasm (the smashing of religious images). With the sudden loss of patronage for religious art in the newly Protestant lands, many artists turned to portraiture and other secular subjects, including moralizing depictions of human folly and weaknesses, still lifes (paintings of inanimate objects), and landscapes. The popularity of these themes stimulated the burgeoning of a free art market, centered in Antwerp.

GERMANY

In German-speaking regions, the arts flourished until religious upheavals and iconoclastic purges took their toll at mid century. German cities had strong business and trade interests, and their merchants and bankers accumulated self-made, rather than inherited, wealth. They ordered portraits of themselves and fine furnishings for their large, comfortable houses. Entrepreneurial artists, like Albrecht Dürer, became major commercial successes.

SCULPTURE

Although, like the Italians, German Renaissance sculptors worked in stone and bronze, they produced their most original work in wood, especially fine-grained limewood. Most of these wooden images were gilded and painted, continuing an interest in heightening naturalism, until Tilman Riemenschneider began to favor natural wood finishes.

TILMAN RIEMENSCHNEIDER Tilman Riemenschneider (c. 1460–1531) became a master in 1485 and soon had the largest workshop in Würzburg, including specialists in both wood and stone sculpture. Riemenschneider attracted patrons from other cities, and in 1501 he signed a contract with the church of St.

James in Rothenburg, where a relic said to be a drop of Jesus' blood was preserved. The **ALTARPIECE OF THE HOLY BLOOD** (FIG. 22-2) is a spectacular limewood construction standing nearly 30 feet high. Erhart Harschner, a specialist in architectural shrines,



22-2 • Tilman Riemenschneider ALTARPIECE OF THE HOLY BLOOD (WINGS OPEN)

Sankt Jakobskirche (church of St. James), Rothenburg ob der Tauber, Germany. Center, *Last Supper*. c. 1499–1505. Limewood, glass, height of tallest figure 39" (99.1 cm), height of altar 29'6" (9 m).

TECHNIQUE | German Metalwork: A Collaborative Venture

In Nuremberg, a city known for its master metalworkers, Hans Krug (d. 1519) and his sons Hans the Younger and Ludwig were among the finest. They created marvelous display pieces for the wealthy, such as this silver-gilt **APPLE CUP** (FIG. 22-3). Made about 1510, a gleaming apple, in which the stem forms the handle of the lid, balances on a leafy branch that serves as its base.

The Krug family was responsible for the highly refined casting and finishing of the final product, but several artists worked together to produce such pieces—one drawing designs, another making the models, and others creating the final piece in metal. A drawing by Dürer may have been the basis for the apple cup. Though we know of no piece of goldwork by the artist himself, Dürer was a major catalyst in the growth of Nuremberg as a key center of German goldsmithing. He accomplished this by producing designs for metalwork throughout his career. Designers played an essential role in the metalwork process. With design in hand, the modelmaker created a wooden form for the goldsmith to follow. The result of this artistic collaboration was a technical *tour de force*, an intellectual conceit, and an exquisite object.

22-3 • Workshop of Hans Krug (?) APPLE CUP
c. 1510–1515. Gilt silver, height 8½" (21.5 cm). Germanisches Nationalmuseum, Nuremberg.



had begun work on the elaborate Gothic frame in 1499, and was paid 50 florins for his work. Riemenschneider was commissioned to provide the figures and scenes to be placed within this frame. He was paid 60 florins for the sculpture, giving us a sense of the relative value patrons placed on their contributions.

The main panel of the altarpiece portrays the moment at the Last Supper when Christ revealed that one of his followers would betray him. Unlike Leonardo da Vinci, who chose the same moment (see FIG. 21-3), Riemenschneider puts Judas at center stage and Jesus off-center at the left. The disciples sit around the table. As the event is described in the Gospel of John (13:21–30), Jesus extends a morsel of food to Judas, signifying that he will be the traitor who sets in motion the events leading to the Crucifixion. One apostle points down, a strange gesture until we realize that he is pointing to the crucifix in the predella, to the relic of Christ's blood, and to the altar table, the symbolic representation of the table of the Last Supper and the tomb of Christ.

Rather than creating individual portraits of the apostles, Riemenschneider repeated an established set of facial types. His figures have large heads, prominent features, sharp cheekbones, sagging jowls, baggy eyes, and elaborate hair with thick wavy locks and deeply drilled curls. The muscles, tendons, and raised veins of hands and feet are also especially lifelike. His assistants and apprentices

copied these faces and figures, either from drawings or from three-dimensional models made by the master. In the altarpiece, deeply hollowed folds create active patterns in the luminous draperies whose strong highlights and dark shadows harmonize the figural composition with the intricate carving of the framework. The Last Supper is set in a "real" room containing actual benches for the figures. Windows in the back wall are glazed with bull's-eye glass so that natural light shines in from two directions to illuminate the scene, producing changing effects depending on the time of day and the weather. Although earlier sculpture had been painted and gilded, Riemenschneider introduced the use of a natural wood finish toned with varnish. This meant that details of both figures and environment had to be carved into the wood itself, not added later with paint. Since this required more skillful carvers and more time for them to carve, this new look was a matter of aesthetics, not cost-saving.

In addition to producing an enormous number of religious images for churches, Riemenschneider was politically active in Würzburg, serving as mayor in 1520. His career ended during the Peasants' War (1524–1526), an early manifestation of the Protestant movement. His support for the peasants led to a fine and imprisonment in 1525, and although he survived, Riemenschneider produced no more sculpture and died in 1531.



22-4 • Nikolaus Hagenauer (central panels and predella) and Matthias Grünewald (wings) ISENHEIM ALTARPIECE (OPEN)

From the Community of St. Anthony, Isenheim, Alsace, France. Center panels and predella: *St. Anthony Enthroned between SS. Augustine and Jerome, Christ and the Apostles*, c. 1500. Painted and gilt limewood, center panel 9'9½" × 10'9" (2.78 m), predella 2'5½" × 11'2" (0.75 × 3.4 m). Wings: *SS. Anthony and Paul the Hermit* (left); *The Temptation of St. Anthony* (right). 1510–1515. Oil on wood panel, 8'2½" × 3'1½" (2.49 × 0.93 m). Musée d'Unterlinden, Colmar, France.

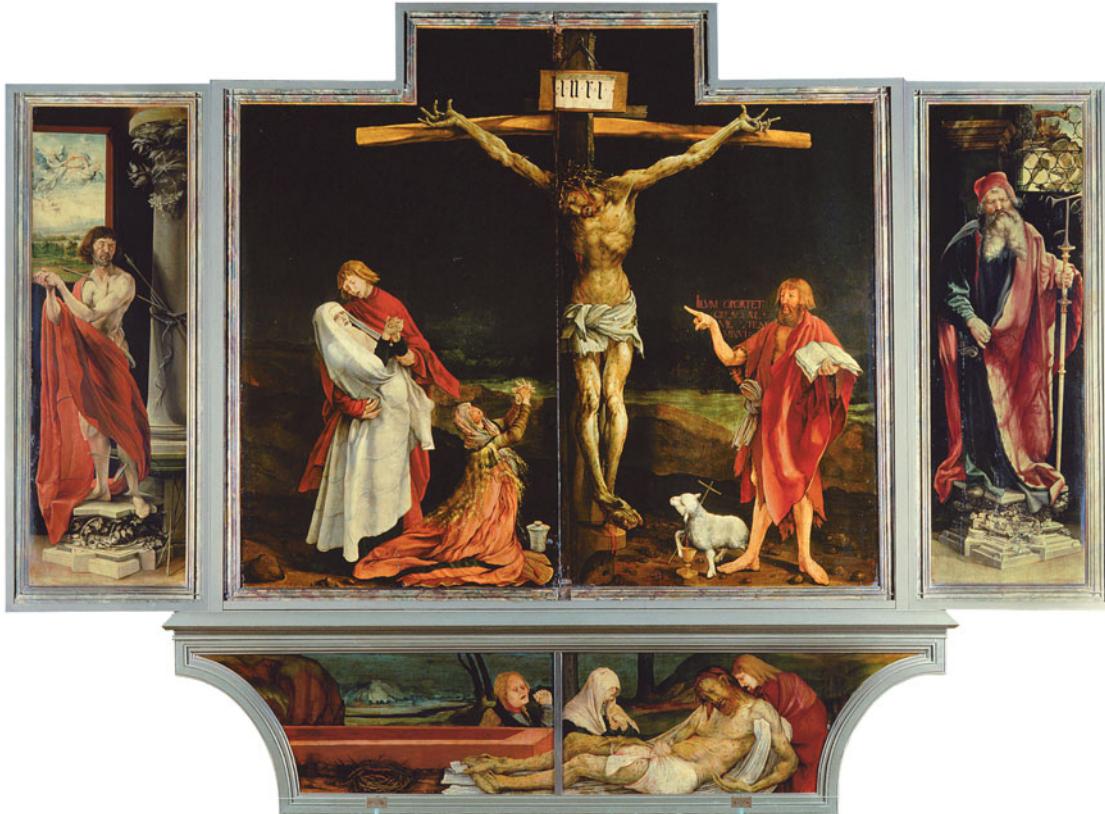
NIKOLAUS HAGENAUER Prayer was the principal source of solace and relief to the ill before the advent of modern medicine. About 1505, the Strasbourg sculptor Nikolaus Hagenauer (active 1493–1530s) carved an altarpiece for the abbey of St. Anthony in Isenheim near Colmar (FIG. 22-4) where a hospital specialized in the care of patients with skin diseases, including the plague, leprosy, and St. Anthony’s Fire (caused by eating rye and other grains infected with the ergot fungus). The shrine includes images of SS. Anthony, Jerome, and Augustine. Three tiny men—their size befitting their subordinate status—kneel at the feet of the saints: the donor, Jean d’Orliac, and two men offering a rooster and a piglet.

In the predella below, Jesus and the apostles bless the altar, Host, and assembled patients in the hospital. The flesh of the sculpted figures was painted in lifelike colors, but most of the altarpiece was gilded to enhance its resemblance to a metalwork reliquary. A decade later, Matthias Grünewald painted wooden shutters to cover the shrine (see FIGS. 22-5, 22-6).

PAINTING

The work of two very different German artists has come down to us from the first decades of the sixteenth century. Matthias Grünewald continued currents of medieval mysticism and emotional spirituality to create extraordinarily moving paintings. Albrecht Dürer, on the other hand, used intense observation of the world to render lifelike representations of nature, mathematical perspective to create convincing illusions of space, and a reasoned canon of proportions to standardize depictions of the human figure.

MATTHIAS GRÜNEWALD As a court artist to the archbishop of Mainz, Matthias Grünewald (Matthias Gothart Neithart, c. 1470/1475–1528) was a man of many talents, who worked as an architect and hydraulic engineer as well as a painter. He is best known today for paintings on the shutters or wings attached to Nikolaus Hagenauer’s carved Isenheim Altarpiece (see FIG. 22-4). The completed altarpiece is impressive in size and complexity.



22-5 • Matthias Grünewald ISENHEIM ALTPRICE (CLOSED)

From the Community of St. Anthony, Isenheim, Alsace, France. Center panels: *Crucifixion*; predella: *Lamentation*; side panels: SS. *Sebastian* (left) and *Anthony Abbot* (right). c. 1510–1515. Date 1515 on ointment jar. Oil on wood panel, center panels 9'9½" × 10'9" (2.97 × 3.28 m) overall, each wing 8'2½" × 3'½" (2.49 × 0.93 m), predella 2'5½" × 11'2" (0.75 × 3.4 m). Musée d'Unterlinden, Colmar, France.



22-6 • Matthias Grünewald ISENHEIM ALTPRICE (FIRST OPENING)

Left to right: *Annunciation*, *Virgin and Child with Angels*, *Resurrection*. c. 1510–1515. Oil on wood panel, center panel 9'9½" × 10'9" (2.97 × 3.28 m), each wing 8'2½" × 3'½" (2.49 × 0.93 m). Musée d'Unterlinden, Colmar, France.

Grünewald painted one set of fixed wings and two sets of movable ones, plus one set of panels to cover the predella. The altarpiece could be exhibited in different configurations depending upon the church calendar. The wings and carved wooden shrine complemented one another, the inner sculpture seeming to bring the surrounding paintings to life, and the painted wings protecting the precious carvings.

On weekdays, when the altarpiece was closed, viewers saw a grisly image of the Crucifixion in a darkened landscape, a *Lamentation* below it on the predella, and life-size figures of SS. Sebastian and Anthony Abbot—both associated with the plague—standing on *trompe l'oeil* pedestals on the fixed wings (FIG. 22-5). The intensity of feeling here has suggested that Grünewald may have been inspired by the visions of St. Bridget of Sweden, a fourteenth-century mystic whose works—including morbidly detailed descriptions of the Crucifixion—were published in Germany beginning in 1492. Grünewald has scrupulously described the horrific character of the tortured body of Jesus, covered with gashes from his beating and pierced by the thorns used to form a crown for his head. His ashen body, clotted blood, open mouth, and blue lips signal his death. In fact, he appears already to be decaying, an effect enhanced by the palette of putrescent green, yellow, and purplish-red—all described by St. Bridget. She wrote, “The color of death spread through his flesh....” An immaculately garbed Virgin Mary has collapsed in the arms of a ghostlike John the Evangelist, and Mary Magdalen has fallen in anguish to her knees; her clasped hands with outstretched fingers seem to echo Jesus’ fingers, cramped in rigor mortis. At the right, John the Baptist points to Jesus and repeats his prophecy, “He shall increase.” The Baptist and the lamb, holding a cross and bleeding from its breast into a golden chalice, allude to baptism, the Eucharist, and to Christ as the sacrificial Lamb of God. In the predella below, Jesus’ bereaved mother and friends prepare his racked body for burial—an activity that must have been a common sight in the abbey’s hospital.

In contrast to these grim scenes, the first opening displays events of great joy—the Annunciation, the Nativity, and the Resurrection—appropriate for Sundays and feast days (FIG. 22-6). Praying in front of these pictures, the patients must have hoped for miraculous recovery and taken comfort in these visions of divine rapture and orgiastic color. Unlike the awful darkness of the Crucifixion, the inner scenes are brilliantly illuminated, in part by phosphorescent auras and haloes; stars glitter in the night sky of the Resurrection. The technical virtuosity of Grünewald’s painting alone is enough to inspire euphoria.

The central panels show the heavenly and earthly realms joined in one space. In a variation on the northern European visionary tradition, the new mother adores her miraculous Christ Child while envisioning her own future as queen of heaven amid angels and cherubims. Grünewald portrayed three distinct types of angels in the foreground—young, mature, and a feathered hybrid with a birdlike crest on its human head. The range of ethnic types

in the heavenly realm may have emphasized the global dominion of the Church, whose missionary efforts were expanding as a result of European exploration. St. Bridget describes the jubilation of the angels as “the glowing flame of love.”

The second opening of the altarpiece (see FIG. 22-4) reveals Hagenauer’s sculpture and was reserved for the special festivals of St. Anthony. The wings in this second opening show to the left the meeting of St. Anthony with the hermit St. Paul, and to the right St. Anthony attacked by horrible demons, perhaps inspired by the horrors of the diseased patients, but also modeled in part on Schongauer’s well-known print of the same subject (see FIG. 19-28). The meeting of the two hermits in the desert glorifies the monastic life, and in the wilderness Grünewald depicts medicinal plants used in the hospital’s therapy. Grünewald painted the face of St. Paul with his own self-portrait, while St. Anthony is a portrait of the donor and administrator of the hospital, the Italian Guido Guersi, whose coat of arms Grünewald painted on the rock next to him.

As with Riemenschneider, Grünewald’s involvement with the Peasants’ War may have damaged his artistic career. He left Mainz and spent his last years in Halle, whose ruler was the chief protector of Martin Luther and a long-time patron of Grünewald’s contemporary Albrecht Dürer.

ALBRECHT DÜRER Studious, analytical, observant, and meticulous—and as self-confident as Michelangelo—Albrecht Dürer (1471–1528) was the foremost artist of the German Renaissance. He made his home in Nuremberg, where he became a prominent citizen. Nuremberg was a center of culture as well as of business, with an active group of humanists and internationally renowned artists. It was also a leading publishing center. Dürer’s father was a goldsmith and must have expected his son to follow in his trade (see “German Metalwork: A Collaborative Venture,” page 682). Dürer did complete an apprenticeship in gold working, as well as in stained-glass design, painting, and the making of woodcuts—which he learned from Michael Wolgemut, illustrator of the *Nuremberg Chronicle* (see FIG. 19-29). It was as a painter and graphic artist, however, that he built his artistic fame.

In 1490, Dürer began traveling to extend his education. He went to Basel, Switzerland, hoping to meet Martin Schongauer, but arrived after the master’s death. By 1494, Dürer had moved from Basel to Strasbourg. His first trip to Italy (1494–1495) introduced him to Italian Renaissance ideas and attitudes and, as we considered at the beginning of this chapter, to the concept of the artist as an independent creative genius. In his self-portrait of 1500 (see FIG. 22-1), Dürer represents himself as an idealized, Christ-like figure in a severely frontal pose, staring self-confidently at the viewer.

On his return to Nuremberg, Dürer began to publish his own prints to bolster his income, and ultimately it was prints, not paintings, that made his fortune. His first major publication, *The Apocalypse*, appeared simultaneously in German and Latin editions in 1497–1498. It consisted of a woodcut title page and 14 full-page



22-7 • Albrecht Dürer THE FOUR HORSEMAN OF THE APOCALYPSE

From *The Apocalypse*. 1497–1498. Woodcut, $15\frac{1}{2}'' \times 11\frac{1}{8}''$ (39.4 × 28.3 cm). Metropolitan Museum of Art, New York. Gift of Junius S. Morgan, 1919 (19.73.209)

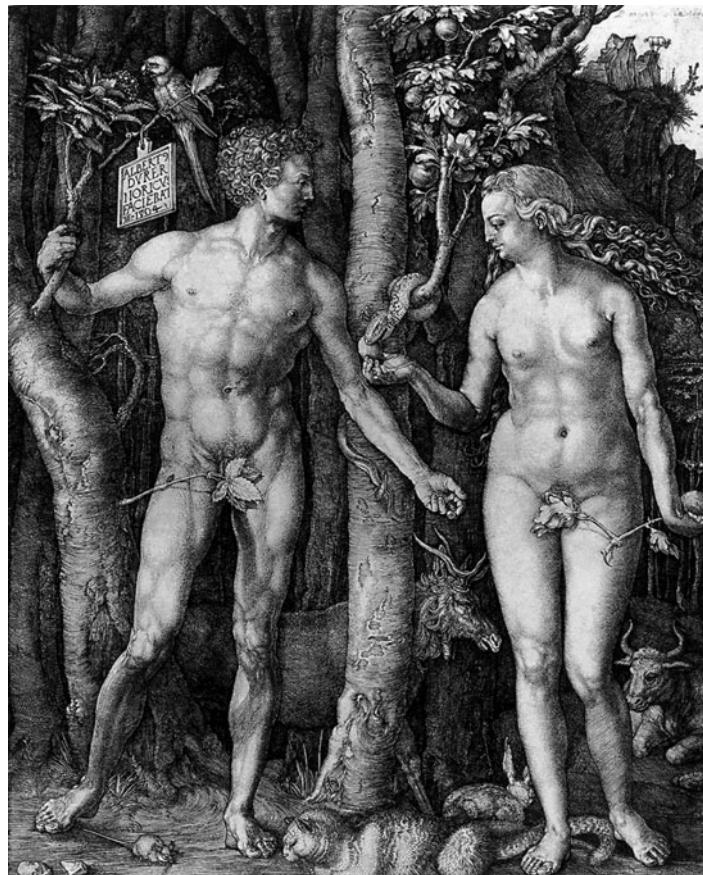
illustrations with the text printed on the back of each. Perhaps best known is **THE FOUR HORSEMAN OF THE APOCALYPSE** (FIG. 22-7), based on figures described in Revelation 6:1–8: a crowned rider, armed with a bow, on a white horse (Conquest); a rider with a sword, on a red horse (War); a rider with a set of scales, on a black horse (Plague and Famine); and a rider on a sickly pale horse (Death). Earlier artists had simply lined up the horsemen in the landscape, but Dürer created a compact, overlapping group of wild riders charging across the world and trampling its cowering inhabitants, men and women, clerical and lay.

Dürer probably did not cut his own woodblocks but employed a skilled carver who followed his drawings faithfully. Dürer's dynamic figures show affinities with Schongauer's *Temptation of St. Anthony* (see FIG. 19-28). He adapted Schongauer's metal-engraving technique to the woodcut medium, using a complex pattern of lines to model the forms. Dürer's early training as a goldsmith is evident in his meticulous attention to detail, and in his decorative cloud and drapery patterns. Following the tradition established by

his late fifteenth-century predecessors, he fills the foreground with large, active figures.

Perhaps as early as the summer of 1494, Dürer began to experiment with engravings, cutting the metal plates himself with an artistry rivaling Schongauer's. His growing interest in Italian art and his theoretical investigations are reflected in his 1504 engraving **ADAM AND EVE** (FIG. 22-8), which represents his first documented use of ideal human proportions based on Roman copies of ancient Greek sculpture. He may have seen figures of Apollo and Venus in Italy, and he would have known ancient sculpture from contemporary prints and drawings. But around these idealized human figures he represents plants and animals with typically northern attention to descriptive detail.

Dürer filled the landscape with symbolic content reflecting the medieval theory that after Adam and Eve disobeyed God, they and their descendants became vulnerable to imbalances in the body fluids that controlled human temperament. An excess of black bile from the liver would produce melancholy, despair, and greed; yellow bile caused anger, pride, and impatience; phlegm in the lungs resulted in lethargy and apathy; and an excess of blood made a person unusually optimistic but also compulsively interested in the pleasures of the flesh. These four human temperaments, or



22-8 • Albrecht Dürer ADAM AND EVE

1504. Engraving, $9\frac{7}{8}'' \times 7\frac{5}{8}''$ (25.1 × 19.4 cm). Philadelphia Museum of Art. Purchased: Lisa Nora Elkins Fund



22-9 • Albrecht Dürer
FOUR APOSTLES

1526. Oil on wood panel, each panel 7½" × 2'6" (2.15 × 0.76 m). Alte Pinakothek, Munich.

Dürer presented these panels to the city of Nuremberg, which had already adopted Lutheranism as its official religion. Dürer wrote, "For a Christian would no more be led to superstition by a picture or effigy than an honest man to commit murder because he carries a weapon by his side. He must indeed be an unthinking man who would worship picture, wood, or stone. A picture therefore brings more good than harm, when it is honourably, artistically, and well made" (Snyder, p. 333).

personalities, are symbolized here by the melancholy elk, the choleric cat, the phlegmatic ox, and the sanguine (or sensual) rabbit. The mouse is a symbol of Satan (see the mousetrap in FIG. 19-11), whose earthly power, already manifest in the Garden of Eden, was capable of bringing human beings to a life of woe through their own bad choices. Adam seems to be releasing the mouse into the world of his paradise as he contemplates eating the forbidden fruit that Eve receives from the snake. Dürer placed his signature prominently on a placard hung on a tree branch in Adam's grasp and on which perches a parrot—possibly symbolizing false wisdom, since it can only repeat mindlessly what it hears.

Dürer's familiarity with Italian art was greatly enhanced by a second, leisurely trip over the Alps in 1505–1506. Thereafter, he seems to have resolved to reform the art of his own country by publishing theoretical writings and manuals that discussed Italian Renaissance problems of perspective, ideal human proportions, and the techniques of painting.

Dürer admired Martin Luther, but they never met. In 1526, the artist openly professed his Lutheranism in a pair of inscribed panels, the **FOUR APOSTLES** (FIG. 22-9). On the left panel, the elderly Peter, who normally has a central position as the first pope, has been displaced with his keys to the background by Luther's favorite evangelist, John, who holds an open Gospel that reads "In the beginning was the Word," reinforcing the Protestant emphasis on the Bible. On the right panel, Mark stands behind Paul, whose epistles were particularly admired by the Protestants. A long inscription on the frame warns the viewer not to be led astray by "false prophets" but to heed the words of the New Testament as recorded by these "four excellent men." Below each figure are excerpts from their letters and from the Gospel of Mark—drawn from Luther's German translation of the New Testament—warning against those who do not understand the true Word of God. These paintings were surely meant to chart the possibility of a Protestant visual art.



22-10 • Lucas Cranach the Elder **NYMPH OF THE SPRING**

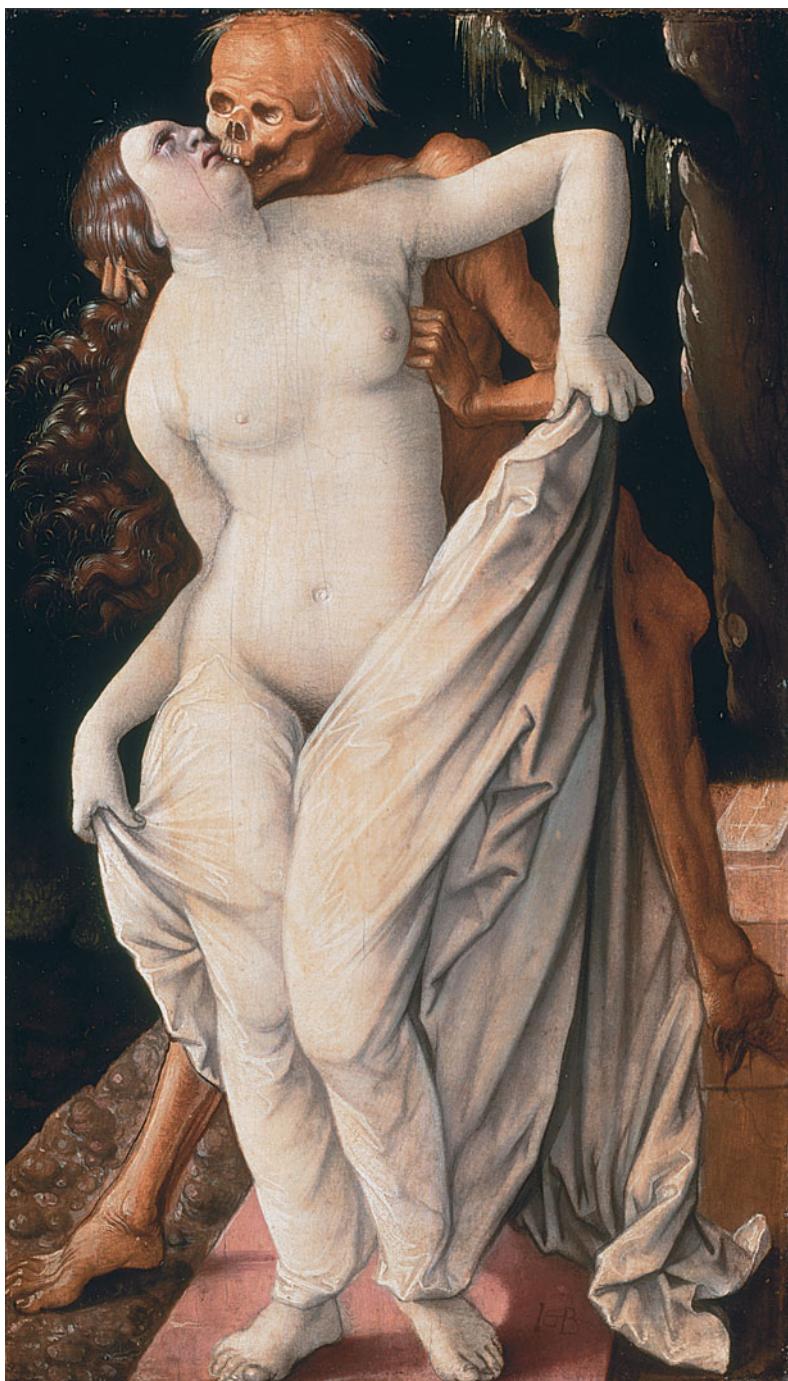
c. 1537. Oil on panel, 19" × 28½" (48.5 × 72.9 cm). National Gallery of Art, Washington, DC.

LUCAS CRANACH THE ELDER Martin Luther’s favorite painter, Lucas Cranach the Elder (1472–1553), moved his workshop to Wittenberg in 1504, after a number of years in Vienna. In addition to the humanist milieu of its university and library, Wittenberg offered the patronage of the Saxon court. Appointed court painter to Elector Frederick the Wise, Cranach created woodcuts, altarpieces, and many portraits.

Just how far German artists’ style and conception of the figure could differ from Italian Renaissance idealism is easily seen in Cranach’s **NYMPH OF THE SPRING** (FIG. 22-10), especially when compared with Titian’s “*Venus*” of Urbino (see FIG. 21-28). The sleeping nymph was a Renaissance theme, not an ancient one. Cranach was inspired by a fifteenth-century inscription on a fountain beside the Danube, cited in the upper left corner of the painting: “I am the nymph of the sacred font. Do not interrupt my sleep for I am at peace.” Cranach records the Danube landscape with characteristic northern attention to detail and turns his nymph into a rather provocative young woman, who glances slyly out at the viewer through half-closed eyes. She has cast aside a fashionable red velvet gown, but still wears her jewelry, which together with her transparent veil enhances rather than conceals

her nudity—especially those coral beads that fall between her breasts, mapping their contours. Unlike other artists working for Protestant patrons, many of whom looked on earthly beauty as a sinful vanity, Cranach seems delighted by earthly things—the lush foliage that provides the nymph’s couch, the pair of partridges (symbols of Venus and married love), and Cupid’s bow and quiver of arrows hanging on the tree. Could this nymph be a living beauty from the Wittenberg court? She is certainly not an embodiment of an idealized, Classical Venus.

HANS BALDUNG GRIEN Cranach’s slightly younger contemporary Hans Baldung (1484/1485–1545)—his nickname tag “Grien” (“green,” apparently a favorite color) dates from his apprenticeship days and was used to distinguish him from the numerous other apprentices named Hans—is known for very different visualizations of women. Born into an affluent and well-educated family, Baldung was working in Strasbourg by 1500, before moving to Nuremberg in 1503 and eventually joining Dürer’s workshop in 1505–1507. Over the course of his long career, he also worked in Halle and Freiburg, but his principal artistic home was Strasbourg, where he lived out a



22-11 • Hans Baldung Grien **DEATH AND THE MATRON**

c. 1520–1525. Oil on wood panel, 12 $\frac{3}{8}$ " × 7 $\frac{7}{8}$ " (31.3 × 18.7 cm). Öffentliche Kunstsammlung, Basel.

Although more erotically charged and certainly more dramatic than Dürer's Eve in FIG. 22-8, Baldung's woman is based in certain ways on this famous image, which was engraved while he was assisting in Dürer's workshop. In many respects, the similarities in pose (especially the feet) and form (wide hips with narrowing waist and torso) only point up the differences in expressive content.

prosperous professional life as a painter, printmaker, and stained-glass designer.

During the first half of his career, Baldung created a series of paintings on the theme of **DEATH AND THE MATRON** that juxtapose sensuality with mortality, voluptuousness with decay, attraction with repulsion. The example in FIG. 22-11 (painted in about 1520–1525 for a private collector in Basel) uses brilliant illumination and expansive posture to draw our attention first to the voluptuous nude, fleshier and considerably more sensual than Cranach's nymph (see FIG. 22-10) or Dürer's Eve (see FIG. 22-8). But this focus is soon overtaken by a sense of surprise that mirrors her own, as she turns her head to discover that the figure stroking

her hair and clutching at her breast is not her lover but Death himself. The putrid decay of his yellowing flesh contrasts sharply with her soft contours, and his bony molting head is the antithesis of her full pink cheeks, flowing tresses, and soft traces of body hair. That the encounter takes place in a cemetery, on top of a tombstone, serves to underline the warning against the transitory pleasures of the flesh, but Baldung also seems to depend on the viewers' own erotic engagement to make the message not only moral but personal.

ALBRECHT ALTDORFER Landscape, with or without figures, became a popular theme in the sixteenth century. In the fifteenth



22-12 • Albrecht Altdorfer

DANUBE LANDSCAPE

c. 1525. Oil on vellum on wood panel, 12" × 8½" (30.5 × 22.2 cm). Alte Pinakothek, Munich.

century, northern artists had examined and recorded nature with the care and enthusiasm of biologists, but painted landscapes were reserved for the backgrounds of figural compositions, usually sacred subjects. In the 1520s, however, religious art found little favor among Protestants. Landscape painting, on the other hand, had no overt religious content, although it could be seen as a reflection or even glorification of God's works on Earth. The

most accomplished German landscape painter of the period was Albrecht Altdorfer (c. 1480–1538).

Altdorfer probably received his early training in Bavaria from his father, but he became a citizen of Regensburg in 1505 and remained there painting the Danube River Valley for the rest of his life. **DANUBE LANDSCAPE** of about 1525 (FIG. 22-12) is an early example of pure landscape painting, without a narrative

subject, human figures, or overt religious significance. A small work on vellum laid down on a wood panel, it shows a landscape that seems to be a minutely detailed reproduction of the natural terrain, but the forest seems far more poetic and mysterious than Dürer's or Cranach's carefully observed views of nature. The low mountains, gigantic lacy pines, neatly contoured shrubberies, and fairyland castle with red-roofed towers at the end of a winding path announce a new sensibility. The eerily glowing yellow-white horizon below moving gray and blue clouds in a sky that takes up more than half the composition prefigures the Romanticism of German landscape painting in later centuries.

FRANCE

Renaissance France followed a different path from that taken in Germany. In 1519, Pope Leo X came to an agreement with French King Francis I (r. 1515–1547) that spared the country the turmoil suffered in Germany. Furthermore, whereas Martin Luther had devoted followers in France, French reformer John

Calvin (1509–1564) fled to Switzerland in 1534, where he led a theocratic state in Geneva.

During the second half of the century, however, warring political factions favoring either Catholics or Huguenots (Protestants) competed to exert power over the French crown, with devastating consequences. In 1560, the devoutly Catholic Catherine de' Medici, widow of Henry II (r. 1547–1559), became regent for her young son, Charles IX, and tried, but failed, to balance the warring factions. Her machinations ended in religious polarization and a bloody conflict that began in 1562. When her third son, Henry III (r. 1574–1589), was murdered by a fanatical Dominican friar, a Protestant cousin, Henry, king of Navarre, the first Bourbon king, inherited the throne. Henry converted to Catholicism and ruled as Henry IV. Backed by a country sick of bloodshed, he quickly settled the religious question by proclaiming tolerance of Protestants in the Edict of Nantes in 1598.

A FRENCH RENAISSANCE UNDER FRANCIS I

Immediately after his ascent to the throne, Francis I sought to "modernize" the French court by acquiring the versatile talents of Leonardo da Vinci, who moved to France in 1516. Officially, Leonardo was there to advise the king on royal architectural projects and, the king said, for the pleasure of his conversation. Francis supported an Italian-inspired Renaissance in French art and architecture throughout his long reign.



JEAN CLOUET Not all the artists working at the court of Francis I, however, were Italian. Flemish artist Jean Clouet (c. 1485–c. 1540) found great favor at the royal court, especially as a portrait painter. About the same time that he became principal court painter in 1527, he produced an official portrait of the king (FIG. 22-13). Clouet created a flattering image of Francis by modulating the king's distinctive features with soft shading and highlighting the nervous activity of his fingers. At the same time he conceived an image of pure power. Elaborate, puffy sleeves broaden the king's shoulders to fill the entire width of the panel, much as Renaissance parade armor turned scrawny men into giants. The detailed rendering of the delicately worked costume of silk, satin, velvet,

22-13 • Jean Clouet **FRANCIS I**

1525–1530. Oil and tempera on wood panel, $37\frac{3}{4}'' \times 29\frac{1}{8}''$ (95.9 × 74 cm). Musée du Louvre, Paris.

ART AND ITS CONTEXTS | The Castle of the Ladies

Women played an important role in the patronage of the arts during the Renaissance. Nowhere is their influence stronger than in the châteaux of the Loire River Valley. At Chenonceau (FIG. 22-14), built beside and literally over the River Cher, a tributary of the Loire, women built, saved, and restored the château. Catherine Briçonnet and her husband, Thomas Bohier, originally acquired the property, including a fortified mill, on which they built their country residence. Catherine supervised the construction, which included such modern conveniences as a straight staircase (an Italian and Spanish feature) instead of traditional medieval spiral stairs, and a kitchen inside the château instead of in a distant outbuilding. After Thomas died in 1524 and Catherine in 1526, their son gave Chenonceau to King Francis I.

King Henry II, Francis's son, gave Chenonceau to his mistress Diane de Poitiers in 1547. She managed the estate astutely, increased its revenue, developed the vineyards, added intricately planted gardens in the Italian style, and built a bridge across the Cher. When Henry died in a tournament, his queen, Catherine de' Medici (1519–1589), appropriated the château for herself.

Catherine, like so many in her family a great patron of the arts, added the two-story gallery to the bridge at Chenonceau, as well as outbuildings and additional formal gardens. Her parties were famous:

mock naval battles on the river, fireworks, banquets, dances, and on one occasion two choruses of young women dressed as mermaids in the moat and nymphs in the shrubbery—who were then chased about by young men costumed as satyrs!

When Catherine's third son became king as Henry III in 1574, she gave the château to his wife, Louise of Lorraine, who lived in mourning at Chenonceau after Henry III was assassinated in 1589. She wore only white and covered the walls, windows, and furniture in her room with black velvet and damask. She left Chenonceau to her niece when she died.

In the eighteenth and nineteenth centuries, women continued to determine the fate of Chenonceau. During the French Revolution (1789–1793), the owner, Madame Dupin, was so beloved by the villagers that they protected her and saved her home. Then, in 1864, Madame Pelouze bought Chenonceau and restored it by removing Catherine de' Medici's Italian "improvements."

Chenonceau continued to play a role in the twentieth century. During World War I, it was used as a hospital. During the German occupation in World War II (1940–1942), when the River Cher formed the border with Vichy "Free" France, the gallery bridge at Chenonceau became an escape route.



22-14 • CHÂTEAU OF CHENONCEAU

Touraine, France. Original building (at right) 1513–1521; gallery on bridge at left by Philibert de l'Orme, finished c. 1581.

jewels, and gold embroidery could be painted separately from the portrait itself. Royal clothing was often loaned to the artist or modeled by a servant to spare the “sitter” the boredom of posing. In creating such official portraits, the artist sketched the subject, then painted a prototype that, upon approval, became the model for numerous replicas made for diplomatic and family purposes.

THE CHÂTEAU OF CHENONCEAU With the enthusiasm of Francis for things Italian and the widening distribution of Italian books on architecture, the Italian Renaissance style soon infiltrated French architecture. Builders of elegant rural palaces, called **châteaux**, were quick to introduce Italianate decoration to otherwise Gothic buildings, but French architects soon adapted Classical principles of building design as well.

One of the most beautiful châteaux was not built as a royal residence, although it soon became one. In 1512, Thomas Bohier, a royal tax collector, bought the castle of Chenonceau on the River Cher, a tributary of the Loire (see “The Castle of the Ladies,” opposite). He demolished the old castle, leaving only a tower. Using the piers of a water mill on the river bank as part of the foundations, he and his wife erected a new Renaissance home. The plan reflects the Classical principles of geometric regularity and symmetry—a rectangular building with rooms arranged on each side of a wide central hall. Only the library and chapel, which are corbelled out over the water, break the line of the walls. In the upper story, the builders used traditional features of medieval castles—battlements, corner turrets, steep roofs, and dormer windows. The owners died soon after the château was finished

in 1521, and their son gave it to Francis I, who turned it into a hunting lodge.

Later, Roman-trained French Renaissance architect Philibert de l’Orme (d. 1570) designed a gallery on a bridge across the river for Catherine de’ Medici, completed about 1581 and incorporating contemporary Italianate window treatments, wall molding, and cornices that harmonized almost perfectly with the forms of the original turreted building.

FONTAINEBLEAU Having chosen as his primary residence the medieval hunting lodge at Fontainebleau, Francis I began transforming it into a grand country palace. In 1530, he imported a Florentine artist, the Mannerist painter Rosso Fiorentino (1495–1540), to direct the project. After Rosso died, he was succeeded by his Italian colleague Francesco Primaticcio (1504–1570), who had earlier worked with Giulio Romano in Mantua (see FIG. 21-20), before joining Rosso in 1532, and would spend the rest of his career working on the decoration of Fontainebleau. During that time, he also commissioned and imported a large number of copies and casts of original Roman sculpture, from the newly discovered Laocoön (see FIG. 5-64) to the relief decoration on the Column of Trajan (see FIG. 6-48). These works provided an invaluable visual resource of figures and techniques for the northern European artists employed on the Fontainebleau project.

Among Primaticcio’s first projects at Fontainebleau was the redecoration, in the 1540s, of the rooms of the king’s official mistress, Anne, duchess of Étampes (FIG. 22-15). The artist combined woodwork, stucco relief, and fresco painting in his complex but



22-15 • Primaticcio STUCCO AND WALL PAINTING, CHAMBER OF THE DUCHESS OF ÉTAMPES, CHÂTEAU OF FONTAINEBLEAU

France. 1540s.



22-16 • Pierre Lescot and Jean Goujon WEST WING OF THE COUR CARRÉE, PALAIS DU LOUVRE, PARIS
Begun 1546.

whimsical and graceful interior design. The lithe figures of stucco nymphs, with their elongated bodies and small heads, recall Parmigianino's paintings (see FIG. 21-31). Their spiraling postures and teasing bits of clinging drapery are playfully erotic. Garlands, mythological figures, and Roman architectural ornament almost overwhelm the walls with visual enrichment, yet the whole remains ordered and lighthearted. The first School of Fontainebleau, as this Italian phase of the palace decoration is called, established an Italianate tradition of Mannerism in painting and interior design that spread to other centers in France and into the Netherlands.

THE LOUVRE Before the defeat of Francis I at Pavia by Holy Roman Emperor Charles V, and the king's subsequent imprisonment in Spain in 1525, the French court had been a mobile unit, and the locus of French art resided outside Paris in the Loire Valley. After his release in 1526, Francis made Paris his bureaucratic seat, and the Île-de-France—Paris and its region—took the artistic lead. The move to the capital gave birth to a style of French Classicism when Francis I and Henry II decided to modernize the medieval castle of the Louvre. Work began in 1546, with the replacement of the west wing of the square court, or **COUR CARRÉE** (FIG. 22-16), by architect Pierre Lescot (c. 1510–1578) working with sculptor Jean Goujon (1510–1568). They designed

a building that incorporated Renaissance ideals of balance and regularity with Classical architectural details and rich sculptural decoration. The irregular rooflines seen in a château such as the one at Chenonceau (see FIG. 22-14, right part of the building) gave way to discreetly rounded arches and horizontal balustrades. Classical pilasters and entablatures replaced Gothic buttresses and stringcourses. A round-arched arcade on the ground floor suggests an Italian loggia. On the other hand, the sumptuousness of the decoration recalls the French Flamboyant style (see Chapter 19), only with Classical pilasters and acanthus replacing Gothic colonnettes and cusps.

SPAIN AND PORTUGAL

The sixteenth century saw the peak of Spanish political power. The country had been united in the fifteenth century by the marriage of Isabella of Castile and Ferdinand of Aragon. Only Navarre (in the Pyrenees) and Portugal remained outside the union of the crowns. (See “Sculpture for the Knights of Christ at Tomar,” opposite.) When Isabella and Ferdinand’s grandson Charles V abdicated in 1556, his son Philip II (r. 1556–1598) became the king of Spain, the Netherlands, and the Americas, as well as ruler of Milan, Burgundy, and Naples, but Spain was Philip’s permanent residence.

ART AND ITS CONTEXTS | Sculpture for the Knights of Christ at Tomar

One of the most beautiful, if also one of the strangest, sixteenth-century sculptures in Portugal seems to float over the cloisters of the convent of Christ in Tomar. Unexpectedly, in the heart of the castle-monastery complex, one comes face to face with the Old Man of the Sea. He supports on his powerful shoulders an extraordinary growth—part roots and trunk of a gnarled tree; part tangled mass of seaweed, algae, ropes, and anchor chains. Barnacle- and coral-encrusted piers lead the eye upward, revealing a large lattice-covered window, the great **WEST WINDOW** of the church of the Knights of Christ (FIG. 22-17).

When, in 1314, Pope Clement V disbanded the Templars (a monastic order of knights founded in Jerusalem after the First Crusade), King Dinis of Portugal offered them a renewed existence as the Knights of Christ. As a result, in 1356, they made the former Templar castle and monastery in Tomar their headquarters. When Prince Henry the Navigator (1394–1460) became the grand master of the order, he invested their funds in the exploration of the African coast and the Atlantic Ocean. The Templar insignia, the squared cross, became the emblem used on the sails of Portuguese ships.

King Manuel I of Portugal (r. 1495–1521) commissioned the present church, with its amazing sculpture by Diogo de Arruda, in 1510. So distinctive is the style developed under King Manuel by artists like the Arruda brothers, Diogo (active 1508–1531) and Francisco (active 1510–1547), that Renaissance art in Portugal is called “Manueline.” In the window of Tomar, every surface is carved with architectural and natural detail associated with the sea. Twisted ropes form the corners of the window; the coral pillars support great swathes of seaweed. Chains and cables drop through the watery depths to the place where the head of a man—could this Old Man of the Sea be a self-portrait of Diogo de Arruda?—emerges from the roots of a tree. Above the window, more ropes, cables, and seaweed support the emblems of the patron—armillary spheres at the upper outside corners (topped by pinnacles) and at dead center, the coat of arms of Manuel I with its Portuguese castles framing the five wounds of Christ. Topping the composition is the square cross of the Order of Christ—clearly delineated against the wall of the chapel.

The armillary sphere became a symbol of the era. This complex form of a celestial globe, with the sun at the center surrounded by rings marking the paths of the planets, was a teaching device that acknowledged the new scientific theory that the sun, not the Earth, is the center of the solar system. (Copernicus only published his theories in 1531 and 1543.) King Manuel’s use of the armillary sphere as his

emblem signals his determination to make Portugal the leader in the exploration of the sea. Indeed, in Manuel’s reign the Portuguese reached India and Brazil.



22-17 • Diogo de Arruda WEST WINDOW, CHURCH IN THE CONVENT OF CHRIST, TOMAR

Portugal. c. 1510. Commissioned by King Manuel I of Portugal.

For more than half a century, he supported artists in Spain, Italy, and the Netherlands. His navy, the famous Spanish Armada, halted the advance of Islam in the Mediterranean and secured control of most of the Americas. Despite enormous effort, however, Philip could not suppress the revolt of the northern provinces of the Netherlands, nor could he prevail in his war against the English, who destroyed his navy in 1588. He was able to gain control of the entire Iberian peninsula, however, by claiming Portugal in 1580, and it remained part of Spain until 1640.

ARCHITECTURE

Philip built **THE ESCORIAL** (FIG. 22-18), the great monastery-palace complex outside Madrid, partly to comply with his father’s direction to construct a “pantheon” in which all Spanish kings might be buried and partly to house his court and government. In 1559, Philip summoned from Italy Juan Bautista de Toledo (d. 1567), who had been Michelangelo’s supervisor of work at St. Peter’s from 1546 to 1548. Juan Bautista’s design for the monastery-palace reflected his indoctrination in Bramante’s Classical principles in

Rome, but the king himself dictated the severity and size of the structure. The Escorial's grandeur comes from its overwhelming size, fine proportions, and excellent masonry. The complex includes not only the royal residence but also the Royal Monastery of San Lorenzo, a school, a library, and a church, its crypt serving as the royal burial chamber. The plan was said to resemble a gridiron, the instrument of martyrdom of its patron saint, Lawrence, who was roasted alive.

In 1572, Juan Bautista's assistant, Juan de Herrera, was appointed architect, and he immediately changed the design, adding second stories on all wings and breaking the horizontality of the main façade with a central frontispiece that resembled the superimposed temple fronts that were fashionable on Italian churches at this time (see FIGS. 21-40, 21-43). Before beginning the church in the center of the complex, Philip solicited the advice of Italian architects—including Vignola and Palladio. The final design combined ideas that Philip approved and Herrera carried out, and it embodies Italian Classicism in its geometric clarity, symmetry, and superimposed temple-front façade. In its austerity, it embodies the deep religiosity of Philip II.

PAINTING

The most famous painter working in Spain during the last quarter of the sixteenth century was Domenikos Theotokopoulos (1541–1614), who arrived in Spain in 1577 after working for ten years in Italy. “El Greco” (“The Greek”), as he is called, was trained as an icon painter in the Byzantine manner in his native Crete, then under Venetian rule. In about 1566, he entered Titian’s studio in Venice, where he also studied the paintings of Tintoretto and Veronese. From about 1570 to 1577, he worked in Rome, living

for a time in the Farnese Palace. Probably encouraged by Spanish church officials whom he met in Rome, El Greco eventually settled in Toledo, seat of the Spanish archbishop. He had hoped for a court appointment, but Philip II—a great patron of the Venetian painter Titian and a collector of Netherlandish artists such as Bosch—disliked the painting he had commissioned from El Greco for the Escorial and never again gave him work.

In Toledo, El Greco joined the circle of humanist scholars. He wrote that the artist’s goal should be to copy nature, that Raphael relied too heavily on the ancients, and that the Italians’ use of mathematics to achieve ideal proportions hindered their painting of nature. At this same time an intense religious revival was under way in Spain, expressed in the impassioned preaching of Ignatius of Loyola, as well as in the poetry of two great Spanish mystics: St. Teresa of Ávila (1515–1582) and her follower St. John of the Cross (1542–1591). El Greco’s style—rooted in Byzantine icon painting and strongly reflecting the rich colors and loose brushwork of Venetian painting—was well equipped to express the intense spirituality of these mystics.

In 1586, the Orgaz family commissioned El Greco to paint a large altarpiece honoring an illustrious fourteenth-century ancestor. Count Orgaz had been a great benefactor of the Church, and at his funeral in 1323, SS. Augustine and Stephen were said to have appeared to lower his body into his tomb as his soul was seen ascending to heaven. El Greco’s painting the **BURIAL OF COUNT ORGAZ** (FIG. 22-19) captures these miracles in a Mannerist composition that recalls Pontormo (see FIG. 21-30), packing the pictorial field with figures and eliminating specific reference to the spatial setting. An angel lifts Orgaz’s ghostly soul along the central axis of the painting toward the enthroned Christ at the apex of the



22-18 • Juan Bautista de Toledo and Juan de Herrera THE ESCORIAL
Madrid. 1563–1584. Detail from an anonymous 18th-century painting.



22-19 • El Greco **BURIAL OF COUNT ORGАЗ**

Church of Santo Tomé, Toledo, Spain. 1586. Oil on canvas, 16' × 11'10" (4.88 × 3.61 m).

 [View](#) the Closer Look for *Burial of Count Orgaz* on myartslab.com

canvas. The otherworldly luminescence emanating from Christ in this heavenly vision is quite unlike the natural light below, where El Greco surrounded the burial scene with portraits of the local aristocracy and religious notables. He placed his own 8-year-old

son at the lower left next to St. Stephen and signed the painting on the boy's white kerchief. El Greco may also have put his own features on the man just above the saint's head, the only other figure who, like the child, looks straight out at the viewer.

THE NETHERLANDS

In the Netherlands, the sixteenth century was an age of bitter religious and political conflict. Despite the opposition of the Spanish Habsburg rulers, the Protestant Reformation took hold in the northern provinces. Seeds of unrest were sown still deeper over the course of the century by continued religious persecution, economic hardship, and inept governors. Widespread iconoclasm characterized 1566–1567, and a long battle for independence began with a revolt in 1568 that lasted until Spain relinquished all claims to the region 80 years later. As early as 1579, when the seven northern Protestant provinces declared themselves the United Provinces, the discord split the Netherlands, eventually dividing it along religious lines into the United Provinces (the present-day Netherlands) and Catholic Flanders (present-day Belgium).

Despite such turmoil, Antwerp and other cities developed into thriving art centers. The Reformation led artists to seek patrons outside the Church. While courtiers and burghers alike continued to commission portraits, the demand arose for small paintings with interesting secular subjects appropriate for homes. For example, some artists became specialists known for their landscapes or satires. In addition to painting, textiles, ceramics, printmaking, and sculpture in wood and metal flourished in the Netherlands. Flemish tapestries were sought after and highly prized across Europe, as they had been in the fifteenth century, and leading Italian artists made cartoons to be woven into tapestries in Flemish workshops (see “Raphael’s Cartoons for Tapestries in the Sistine Chapel,” page 648). The **graphic arts** emerged as an important medium, providing many artists with another source of income. Pieter Bruegel the Elder, for instance, began his career drawing amusing and moralizing images to be printed and published by At the Four Winds, an Antwerp publishing house.

Like Vasari in Italy, Carel van Mander (1548–1606) recorded the lives of his Netherlandish contemporaries in engaging biographies that mix fact and gossip. He, too, intended his 1604 book *Het Schilder-boeck* (*The Painter’s Book*) to be a survey of the history of art, and he included material from the ancient Roman writers Pliny and Vitruvius as well as from Vasari’s revised and expanded *Lives*, published in 1568.

ART FOR ARISTOCRATIC AND NOBLE PATRONS

Artistic taste among the wealthy bourgeoisie and noble classes in the early sixteenth-century Netherlands was characterized by a striking diversity, encompassing the imaginative and difficult visions of Hieronymus Bosch, as well as the more Italianate compositions of Jan Gossaert. In the later years of his life, Bosch’s membership in a local but prestigious confraternity called the Brotherhood of Our Lady seems to have opened doors to noble patrons such as Count Hendrick III of Nassau and Duke Philip the Fair. His younger contemporary Gossaert left the city of Antwerp as a young man to spend the majority of his active years as the court painter for the natural son of Duke Philip the Good. His art also attracted members of the Habsburg family, including Charles V, who were seduced by Gossaert’s combination of northern European and Italian styles.

HIERONYMUS BOSCH Among the most fascinating Netherlandish painters to modern viewers is Hieronymus Bosch (1450–



22-20 • Hieronymus Bosch GARDEN OF EARTHLY DELIGHTS (OPEN)

c. 1505–1515. Oil on wood panel, center panel 7'2½" × 6'4¾" (2.20 × 1.95 m), each wing 7'2½" × 3'2" (2.20 × 0.97 m). Museo del Prado, Madrid.

Despite—or perhaps because of—its bizarre subject matter, this triptych was woven in 1566 into tapestries, and at least one painted copy was made as well. Bosch’s original triptych was sold at the onset of the Netherlands Revolt and sent in 1568 to Spain, where it entered the collection of Philip II.

Read the document related to Hieronymus Bosch on myartslab.com

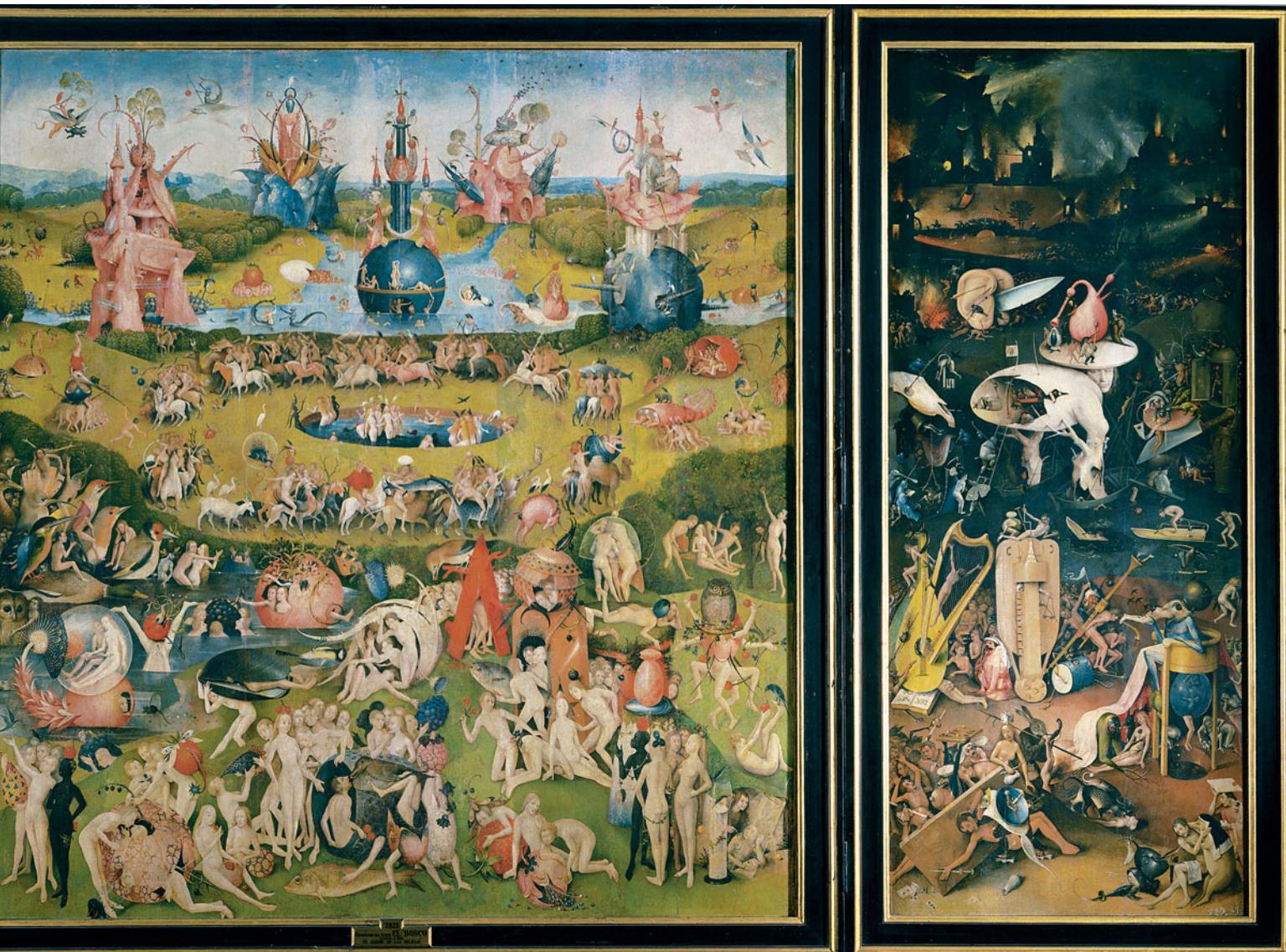
1516), who depicted the sort of imaginative fantasies more often associated with medieval than Renaissance art. A superb colorist and virtuoso technician, Bosch spent his career in the town whose name he adopted, 's-Hertogenbosch. Bosch's religious devotion is certain, and his range of subjects shows that he was well educated. Challenging and unsettling paintings such as his **GARDEN OF EARTHLY DELIGHTS** (FIG. 22-20) have led modern scholars to label Bosch both a mystic and a social critic. The subject of the triptych seems to be founded on Christian belief in the natural state of human sinfulness, but it was not painted for a church.

In the left wing, God introduces doll-like figures of Adam and Eve, under the watchful eye of the owl of perverted wisdom. The owl symbolizes both wisdom and folly. Folly had become an important concept to the northern European humanists, who believed in the power of education. They believed that people would choose to follow the right way once they knew it. Here the owl peers out from an opening in the spherical base of a fantastic

pink fountain in a lake from which vicious creatures creep out into the world.

In the central panel, the Earth teems with such monsters, but also with vivacious human revelers and luscious huge fruits, symbolic of fertility and sexual abandon. In hell, at the right, sensual pleasures—eating, drinking, music, and dancing—become instruments of torture in a dark world of fire and ice. The emphasis in the right wing on the torments of hell, with no hint of the rewards of heaven, seems to caution that damnation is the natural outcome of a life lived in ignorance and folly, that humans ensure their damnation through their self-centered pursuit of pleasures of the flesh—the sins of gluttony, lust, greed, and sloth—outlined with such fantastic and graphic abandon in the central panel.

One scholar has proposed that the central panel is a parable on human salvation in which the practice of alchemy—the process that sought to turn common metals into gold—parallels Christ's power to convert human dross into spiritual gold. In this theory, the bizarre fountain at the center of the lake in the middle distance





can be seen as an alchemical “marrying chamber,” complete with the glass vessels for collecting the vapors of distillation. Others see the theme known as “the power of women.” In this interpretation, the central pool is the setting for a display of seductive women and sex-obsessed men. Women frolic alluringly in the pool while men dance and ride in a mad circle trying to attract them. In this strange garden, men are slaves to their own lust. An early seventeenth-century critic focused on the fruit, writing that the triptych was known as *The Strawberry Plant* because it represented the “vanity and glory and the passing taste of strawberries or the strawberry plant and its pleasant odor that is hardly remembered once it has passed.” Luscious fruits of obvious sexual symbolism—strawberries, cherries, grapes, and pomegranates—appear everywhere in the garden, serving as food, as shelter, and even as a boat. Is human life as fleeting and insubstantial as the taste of a strawberry? Yet another modern reading sees the central tableau imagining the course of life in paradise, assuming that Adam and Even had not consigned humanity to sin by eating the forbidden fruit.

Conforming to a long tradition of triptych altarpieces made for churches, Bosch painted a more sober, *grisaille* picture on the reverse of the side wings. When the triptych is closed, a less enigmatic, but equally fascinating, scene is displayed (FIG. 22-21). A

transparent, illusionistic rendering of a receding sphere floating within a void encloses the flat circular shelf of Earth on its third day of creation. Fragments of the fantastic fruit that will appear fully formed in the interior pictures float here in the primordial sea, while ominous dark clouds promise the rain that will nurture them into their full seductive ripeness. A tiny crowned figure of God the Creator hovers in a bubble within dark clouds at upper left, displaying a book, perhaps a Bible opened to the words from Psalm 33:9 that are inscribed across the top: “For he spoke, and it came to be; he commanded, and it stood firm.”

The *Garden of Earthly Delights* was commissioned by an aristocrat (probably Count Hendrick III of Nassau) for his Brussels town house, and the artist’s choice of a triptych format, which suggests an altarpiece, may have been an understated irony. In a private home the painting surely inspired lively discussion, even ribald commentary, much as it does today in the Prado Museum. Perhaps that, rather than a single meaning or interpretation, is the true intention behind this dazzling display of artistic imagination.

JAN GOSSAERT In contrast to the private visions of Bosch, Jan Gossaert (c. 1478–c. 1533) maintained traditional subject matter and embraced the new Classical art of Italy. Gossaert (who later

called himself Mabuse after his native city Maubeuge) entered the service of Philip, the illegitimate son of the duke of Burgundy, accompanying him to Italy in 1508, and remaining in his service after Philip became archbishop of Utrecht in 1517.

Gossaert's "Romanizing" style—inspired by Italian Mannerist paintings and decorative details drawn from ancient Roman art—is evident in his painting of **ST. LUKE DRAWING THE VIRGIN MARY** (FIG. 22-22), a traditional subject we already know from a painting by Rogier van der Weyden (see FIG. 19-17). In Gossaert's version, the artist's studio is an extraordinary structure of Classical piers and arches, carved with a dense ornament of foliage and

medallions. Mary and the Christ Child appear in a blaze of golden light and clouds before the saint, who kneels at a desk, his hand guided by an angel as he records the vision in a drawing. Luke's crumpled red robe replicates fifteenth-century drapery conventions in a seeming reference to Rogier's famous picture. Seated above and behind Luke on a round, columnar structure, Moses holds the Tablets of the Law, referencing his own visions of God on Mount Sinai. Just as Moses had removed his shoes in God's presence, so has Luke in the presence of his vision. Gossaert, like Dürer before him, seems to be staking a claim for the divine inspiration of the artist.



22-22 • Jan Gossaert ST. LUKE DRAWING THE VIRGIN MARY
1520. Oil on panel, 43 $\frac{3}{8}$ " × 32 $\frac{1}{4}$ " (110.2 × 81.9 cm). Kunsthistorisches Museum, Vienna.

ANTWERP

During the sixteenth century, Antwerp was the commercial and artistic center of the southern Netherlands. Its deep port made it an international center of trade (it was one of the European centers for trade in spices), and it was the financial center of Europe. Painting, printmaking, and book production flourished in this environment, attracting artists and craftsmakers from all over Europe. The demand for luxury goods fostered the birth of the art market, in which art was transformed into a commodity for both local and international consumption. In responding to this market system,

many artists became specialists in one area, such as portraiture or landscape, working with art dealers, who emerged as middlemen, further shaping the commodification of art, its production, and its producers.

QUENTIN MASSYS Early accounts of the prosperous Antwerp artist Quentin Massys (1466–1530) claim that he began working in his native Louvain as a blacksmith (his father's profession) but changed to painting to compete with a rival for the affections of a young woman; Carel van Mander claims he was a self-trained



22-23 • Quentin Massys **MONEY CHANGER AND HIS WIFE**

1514. Oil on panel, 28" x 26¾" (71.2 x 68 cm). Kunsthistorisches Museum, Vienna.

artist. We know he entered the Antwerp painters' guild in 1491, and at his death in 1530 he was among its most prosperous and renowned members, supervising a large workshop to meet the market in this burgeoning art center.

One of his most fascinating paintings—**MONEY CHANGER AND HIS WIFE** (FIG. 22-23)—recalls, like Gossaert's *St. Luke*, a famous fifteenth-century work, in this case the picture of a goldsmith painted for the Antwerp goldsmiths' guild by Petrus Christus (see “A Closer Look,” page 583). Here, however, a couple is in charge of business, and they present us with two different profiles of engagement. The soberly dressed proprietor himself focuses intently on weighing coins in a suspended balance. His brightly outfitted wife—dressed in an archaic fifteenth-century costume that harks back to a golden age of Flemish painting—looks to the side, distracted by her husband's activity from the attention she was giving to the meticulously described Book of Hours spread out on the table in front of her. It would be easy to jump to the conclusion that this is a moral fable, warning of the danger of losing “sight” of religious obligations because of a preoccupation with affairs of business. But the painting is not that simple. An inscription that ran around the original frame quoted Leviticus 19:36—“You shall have honest balances and honest weights”—claiming just business practices as a form of righteous living. Is it possible the moral here juxtaposes not worldliness and spirituality, but attentive and distracted devotional practice? The sidetracked wife seems to have been idly flipping through her prayer book before turning to observe what her husband is doing, whereas a man in a red turban reflected in the convex mirror next to her Book of Hours is caught in rapt attention to the book in front of him, and the nature of his reading is suggested by the church steeple through the window behind him. The sermon here concerns the challenge of godly living in a worldly society, but wealth itself is not necessarily the root of the problem.

CATERINA VAN HEMESSEN Antwerp painter Caterina van Hemessen (1528–1587) developed an illustrious reputation as a portraitist. She had learned to paint from her father, the Flemish Mannerist Jan Sanders van Hemessen, who was dean of the Antwerp painters' guild in 1548, but the quiet realism and skilled rendering of her subjects is distinctively her own. To maintain focus on her foreground subjects, van Hemessen painted

Permission to reproduce this image electronically was denied by the rights holder. We regret the inconvenience.

22-24 • Caterina van Hemessen SELF-PORTRAIT

1548. Oil on wood panel, 12½" × 9½" (31.1 × 23.5 cm). Öffentliche Kunstsammlung, Basel.

them against even, dark-colored backgrounds, on which she identified the sitter by name and age, signing and dating each work. The inscription in her **SELF-PORTRAIT** (FIG. 22-24) reads: “I Caterina van Hemessen painted myself in 1548. Her age 20.” In delineating her own features, van Hemessen presented a serious young person who looks up to acknowledge us, interrupting her work on a portrait of a woman client. Between the date of this self-portrait and 1552, she painted ten signed and dated portraits of women, which seems to have been a specialty. She became a favored court artist to Mary of Hungary, sister of Emperor Charles V and regent of the Netherlands, for whom she painted not only portraits but also religious works, and whom she followed back to Spain when Mary ceased to be regent in 1556.

A BROADER LOOK | Bruegel's Cycle of the Months

Cycles, or series, of paintings unified by a developing theme or allegorical subject—for instance, the Times of the Day, the Four Seasons, or the Five Senses—became popular wall decorations in prosperous Flemish homes during the sixteenth century. In 1565, Pieter Bruegel the Elder was commissioned to paint a series of six large paintings, each over 5 feet wide, surveying the months of the year, two months to a picture. They were made to be hung together in a room—probably the dining room since food figures prominently in these pictures—in the suburban villa of wealthy merchant Nicolaes Jonghelinck, just outside Antwerp.

RETURN OF THE HUNTERS (FIG. 22-25) represents December and January. The bleak landscape is gripped by winter as

hunters return home at dusk with meager results: a single rabbit slung over the largest man's shoulder. But the landscape, rather than the figures, seems to be the principal subject here. A row of trees forms a receding set, consistently diminishing in scale, to draw our attention into the space of the painting along the orthogonal descent on the hillside of houses on the left. Like the calendar illustrations of medieval Books of Hours, the landscape is filled with behavior emblematic of the time of year: the singeing of the pig outside the farmhouse at left, the playful movement of ice skaters across frozen fields. We see it all from an omnipotent elevated viewpoint, like one of the birds that perch in the trees or glide across the snow-covered fantasy of an alpine background.

The mood is very different in the painting representing the hazy late summer days of August and September (FIG. 22-26). Birds still perch and glide, and a silhouetted tree still dominates the foreground—as if Bruegel wanted to set up obvious relationships between the scenes so that viewers would assess them comparatively—but the setting here is more rural than residential. Architecture keeps its distance or is screened by foliage. Agricultural workers trudge through their labor, harvesting grain, and gathering stalks into tidy sheaves, ready for transport. The figural focus, however, is in the foreground, on a shift of workers on their lunch break—serving themselves from baskets, gnawing on hard pieces of bread, spooning milk from bowls, or gulping from an uplifted jug. One man takes the



22-25 • Pieter Bruegel the Elder RETURN OF THE HUNTERS

1565. Oil on wood panel, 3'10½" × 5'3¾" (1.18 × 1.61 m). Kunsthistorisches Museum, Vienna.



22-26 • Pieter Bruegel the Elder **THE HARVESTERS**

1565. Oil on wood panel, 46 $\frac{7}{8}$ " × 63 $\frac{3}{4}$ " (1.17 × 1.6 m). Metropolitan Museum of Art, New York. Rogers Fund, 1919. (19.164)

opportunity of this break for a quick nap. Some have seen in this lounging figure an emblem of sloth, or a wanton display of uncouth behavior, reminiscent of the embarrassing exposure of the peasant couple invited in to warm themselves before the fire in the farmhouse of the February page of Duke Jean de Berry's *Très Riches Heures* (see FIG. 19-5), painted by the Netherlandish Limbourg brothers a century and a half earlier.

Indeed, Bruegel's series of the months invites comparison with this venerable tradition—dating to the early Middle Ages—of showing peasant activity within the calendar cycles of prayer books made for wealthy patrons. Were they amused by peasant behavior? Did they enjoy representations of the productivity of their land and the availability of willing laborers to work it? Or do these vignettes embody their own longings for a

simpler life, idealized for them as a harmony between the natural world and the people who live on it, and off it? But the peasants enjoying the good life in this sunny scene of harvesting are only on a lunch break. Another shift is already hard at work in the fields, and the wealth of the patrons who supported the growth of an art market was dependent on the labor of countless folks like them.



Read the document related to Pieter Bruegel on myartslab.com

A CLOSER LOOK | *The French Ambassadors*

by Hans Holbein the Younger. 1533. Oil on wood panel.
81 $\frac{1}{8}$ " × 82 $\frac{5}{8}$ " (2.07 × 2.1 m). National Gallery, London.

Embossing on the sheath of the dagger tells us that de Dinteville is 28, while an inscription on the edge of the book (Bible?) under de Selve's arm records that he is 24.

This globe has Polisy, the de Dinteville family estate, marked at the center. It was here that this painting was hung when the ambassador returned to France at the end of 1533.

These objects on the top shelf were used to observe natural heavenly phenomena and chart the passage of time. The items displayed on the lower shelf relate more to terrestrial concerns.

Music is a common symbol of harmony in this period, and the broken string on this lute has been understood as an allusion to the discord created by the sweep of Protestant reform across Europe.



This bizarre, but prominently placed skull—as well as the skull badge that appears on de Dinteville's cap—reminded viewers of their own mortality. The foreground skull is distorted by anamorphosis, in which images are stretched horizontally with the use of a trapezoidal grid so that they must be viewed from the side to appear correctly proportioned.

This pavement—known as “Cosmati work” after the thirteenth-century Italian family that specialized in it—is copied from the floor in Westminster Abbey and may proclaim the ambassadors’ involvement in a holy enterprise of reconciliation. The artist signed the painting on the left edge of the floor: “Johannes Holbein pingebat, 1533.”

This is a Lutheran hymnal published in 1527, open at one of Luther’s best-known compositions: “Come, Holy Ghost, our souls inspire.” Neither man was a Protestant, but some of de Selve’s contemporaries saw him as sympathetic to the cause of the reformers.



View the Closer Look for *The French Ambassadors* on myartslab.com

PIETER BRUEGEL THE ELDER So popular did the works of Hieronymus Bosch remain that, nearly half a century after his death, Pieter Bruegel (c. 1525–1569) began his career by imitating them. Like Bosch, he often painted large narrative works crowded with figures, and he chose moralizing or satirical subject matter. He traveled throughout Italy, but, unlike many Renaissance artists, he did not record the ruins of ancient Rome or the wonders of the Italian cities. Instead, he seems to have been fascinated by the landscape, particularly the formidable jagged rocks and sweeping panoramic views of Alpine valleys, which he recorded in detailed drawings. Back home in his studio, he made an impressive leap of the imagination as he painted the flat and rolling lands of Flanders as broad panoramas, even adding imaginary mountains on the horizon. He also visited country fairs to sketch the farmers and townspeople who became the focus of his paintings, presenting humans not as unique individuals but as well-observed types, whose universality makes them familiar even today.

Bruegel depicted nature in all seasons and in all moods. *Return of the Hunters* (see “Bruegel’s Cycle of the Months,” page 704) captures the bleak atmosphere of early nightfall during a damp, cold winter, with a freshness that recalls the much earlier paintings of his compatriots the Limbourg (see FIG. 19–5). The hunters are foregrounded before a sharp plunge into space; the juxtaposition of near and far without middle ground is a typically sixteenth-century device. But this is clearly not an accidental image; it is a slice of everyday life faithfully reproduced within a carefully calculated composition. The same can be said of Bruegel’s portrayal of late summer harvest (see FIG. 22–26), where the light is warmer, the landscape lush and verdant, the human activity rooted in agricultural labor or a momentary respite from it. As a depiction of Netherlandish life, these peasant scenes focusing on landscape represent a relative calm before the storm. Three years after they were painted, the anguished struggle of the northern provinces for independence from Spain began.

ENGLAND

Tudor England, in spite of the disruption caused by the Reformation, was economically and politically stable enough to provide sustained support for the arts, as Henry VIII strived to compete with the wealthy, sophisticated court of Francis I. Music, literature, and architecture flourished, but painting was principally left to foreigners.

As a young man, Henry VIII (r. 1509–1547) was loyal to the Church, defending it against Luther’s attacks. He was rewarded by the pope in 1521 by being granted the title “Defender of the Faith.” But when the pope refused to annul his marriage to Catherine of Aragon, Henry broke with Rome. By action of Parliament in 1534 he became the “Supreme Head on Earth of the Church and Clergy of England.” He mandated an English translation of the Bible in every church, and in 1536 and 1539, he dissolved the monasteries, confiscating their great wealth and rewarding his followers with monastic lands and buildings. Shrines and altars were

stripped of their jewels and precious metals to bolster the royal purse, and in 1548, during the reign of Henry’s son, Edward VI, religious images were officially prohibited.

During the brief reign of Mary (r. 1553–1558), England officially returned to Catholicism, but the accession of Elizabeth in 1558 confirmed England as a Protestant country. So effective was Elizabeth, who ruled until 1603, that the last decades of the sixteenth century in England are called the Elizabethan Age.

ARTISTS IN THE TUDOR COURT

A remarkable record of the appearance of Tudor notables survives in portraiture. Since the Tudors had long favored Netherlandish and German artists, it is hardly surprising that it was a German-born painter, Hans Holbein the Younger (c. 1497–1543), who shaped the taste of the English court and upper classes.

HANS HOLBEIN Holbein first visited London from 1526 to 1528 and was introduced by the Dutch scholar Erasmus to the humanist circle around the English statesman Thomas More. He returned to England in 1532 and was appointed court painter to Henry VIII about four years later. During the 1530s, he created a spectacular series of portraits of nobles and diplomats associated with the Tudor court. The court’s climate of international interaction is captured in a double portrait that Holbein painted in 1533 (see “A Closer Look,” opposite)—a German painter’s rendering in England of two French diplomats, one of them representing the court of Francis I in the Vatican. *The French Ambassadors* foregrounds Holbein’s virtuosity as a painter and constructs a rich characterization of Jean de Dinteville, French ambassador to England, and his friend Georges de Selve, bishop of Lavaur and ambassador to the Holy See. With a loving detail that recalls the work of Jan van Eyck, the artist describes the surface textures and luminosity of the many objects placed in the painting to reflect the intellectual gifts and symbolize the political accomplishments of these two men. References in these objects to the conflicts between European states, and within the Catholic Church itself, imply that these bright and confident young ambassadors will apply their considerable diplomatic skills to finding a resolution.

PORTRAITS OF ELIZABETH Queen Elizabeth I carefully controlled the way artists represented her in official portraits and was known to have imprisoned artists whose unofficial images did not meet with her approval. A stark and hieratic regal image by Flemish artist Marcus Gheeraerts typifies the look she was after (FIG. 22–27). Called the Ditchley Portrait because it seems to have been commissioned for Ditchley, the estate of her courtier Sir Henry Lee, to commemorate the Queen’s visit in 1592, the full-length figure of Elizabeth—more costume than body—stands supreme on a map of her realm with her feet in Oxfordshire, near Ditchley. The stark whiteness of her elaborate dress and the pale abstraction of her severe face assert the virginal purity that she cultivated as a part of her image. A storm passes out of the picture



22-27 • Marcus Gheeraerts the Younger **QUEEN ELIZABETH I (THE DITCHLEY PORTRAIT)**

c. 1592. Oil on canvas, 95" × 60" (2.4 × 1.5 m). National Portrait Gallery, London.



22-28 • Nicholas Hilliard **GEORGE CLIFFORD, THIRD EARL OF CUMBERLAND**

c. 1595. Watercolor on vellum on card, oval 2¾" × 2¾" (7.1 × 5.8 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Mr. and Mrs. John W. Starr through the Starr Foundation. F58-60/188

on the right while the sun breaks through on the left. It is as if the queen is in control not only of England but of nature itself.

NICHOLAS HILLIARD In 1570, Nicholas Hilliard (1547–1619) arrived in London from southwest England to pursue a career as a jeweler, goldsmith, and painter of miniatures. Hilliard never received a court appointment, but he created miniature portraits of the queen and court notables, including **GEORGE CLIFFORD** (1558–1605), third earl of Cumberland (FIG. 22-28). Cumberland was a regular participant in the annual tilts and festivals celebrating the anniversary of Elizabeth's ascent to the throne. In Hilliard's miniature, Cumberland, a man of about 30, wears a richly engraved and gold-inlaid suit of armor, forged for his first appearance in 1583 (see "Armor for Royal Games," opposite). Hilliard gives him a marked air of courtly jauntiness, with a stylish beard, mustache, and curled hair, but Cumberland is also humanized by his direct gaze and receding

ART AND ITS CONTEXTS | Armor for Royal Games

The medieval tradition of holding tilting, or jousting, competitions at English festivals and public celebrations continued during Renaissance times. Perhaps most famous were the Accession Day Tilts, held annually to celebrate the anniversary of Elizabeth I's coming to the throne.

The gentlemen of the court, dressed in armor made especially for the occasion, held mock battles in the queen's honor. They rode their horses from opposite directions, trying to strike each other with long lances during six passes, as judges rated their performances.

The elegant armor worn by George Clifford, third Earl of Cumberland, at the Accession Day Tilts has been preserved in the collection of the Metropolitan Museum of Art in New York (FIG. 22-29). Tudor roses and back-to-back capital *Es* in honor of the queen decorate the armor's surface. As the queen's champion, beginning in 1590, Clifford also wore her jeweled glove attached to his helmet as he met all comers in the tiltyard of Whitehall Palace in London.

Made by Jacob Halder in the royal armories at Greenwich, the 60-pound suit of armor is recorded in the sixteenth-century Almain Armourers' Album along with its "exchange pieces." These allowed the owner to vary his appearance by changing mitts, side pieces, or leg protectors, and also provided backup pieces if one were damaged.

22-29 • Jacob Halder ARMOR OF GEORGE CLIFFORD, THIRD EARL OF CUMBERLAND

Made in the royal workshop at Greenwich, England. c. 1580–1585. Steel and gold, height 5'9½" (1.77 m). Metropolitan Museum of Art, New York. Munsey Fund, 1932 (32.130.6)



hairline. Cumberland's motto—"I bear lightning and water"—is inscribed on a stormy sky, with a lightning bolt in the form of a caduceus, one of his emblems. After all, he was that remarkable Elizabethan type—a naval commander and a gentleman pirate.

ARCHITECTURE

To increase support for the Tudor dynasty, Henry and his successors granted titles to rich landowners. To display their wealth and status, many of these newly created aristocrats embarked on extensive building projects, constructing lavish country residences, which sometimes surpassed the French châteaux in size and grandeur. Rooted in the Perpendicular Gothic style (see FIG. 18-22), Elizabethan architecture's severe walls and broad expanses of glass were modernized by replacing medieval ornament with Classical motifs copied from architectural handbooks and pattern books. The first architectural manual in English, published in 1563, was written by John Shute, one of the few builders who had spent time in Italy. Most influential were the treatises on architectural design by the Italian architect Sebastiano Serlio.

HARDWICK HALL One of the grandest of all the Elizabethan houses was Hardwick Hall, the home of Elizabeth, countess of Shrewsbury, known as "Bess of Hardwick" (FIG. 22-30). When she was in her seventies, the redoubtable countess—who inherited riches from all four of her deceased husbands—employed Robert Smythson (c. 1535–1614), England's first Renaissance architect, to build Hardwick Hall (1591–1597).

The medieval great hall was transformed into a two-story entrance hall, with rooms arranged symmetrically around it—a nod to Classical balance. A sequence of rooms leads to a grand stair up to the long gallery and **HIGH GREAT CHAMBER** on the second floor that featured an ornately carved fireplace (FIG. 22-31). It was here the countess received guests, entertained, and sometimes dined. Illuminated by enormous windows, the room seems designed to showcase a precious set of six Brussels tapestries featuring the story of Ulysses. They serve as yet another reminder of the international character of the lavish decoration of residences created for wealthy Renaissance patrons throughout Europe during the sixteenth century.



22-30 • Robert Smythson **HARDWICK HALL**

Derbyshire, England. 1591–1597.



22-31 • Robert Smythson HIGH GREAT CHAMBER, HARDWICK HALL
Derbyshire, England. 1591–1597. Brussels tapestries 1550s; painted plaster sculpture by Abraham Smith.

THINK ABOUT IT

- 22.1** Explore the impact of Italian art and ideas on the work and persona of German artist Albrecht Dürer. Choose one of his works from the chapter, and discuss its Italianate features and the ways in which it departs from and draws on earlier northern European traditions.
- 22.2** Discuss the impact of the Protestant Reformation on the visual arts in northern Europe, focusing your discussion on types of subject matter that patrons sought.
- 22.3** Choose one European court that employed artists working in a “foreign” tradition from another part of Europe and assess how this internationalism fostered the breaking down of regional and national boundaries in European art. Be sure to ground your discussion in the work of specific artists.
- 22.4** Choose a work of art discussed in this chapter that displays extraordinary technical skill in more than one medium. How was its virtuosity achieved, and how is it highlighted as an important factor in the work’s significance?

CROSSCURRENTS



FIG. 19-17



FIG. 22-22

Gossaert's painting of St. Luke drawing the Virgin Mary suggests that he knew Rogier van der Weyden's famous earlier painting of the same subject. Compare these two works, separated in date by almost a century, discussing Gossaert's references to Rogier's painting but also characterizing the way each of these two artists embodied

the style that characterizes their particular moment in the history of art. What did these paintings mean for their original audience?